A MAGNIFICENT TEMPLE.

THE NEW ST. JOHN EVANGELIST CHURCH IN FIRST AVENUE.

One of the Finest Architectural Works to New York—To be Dedicated on Thanks-giving Day—A Landmark on the East Side In a burst of enthusiasm Mme. de Staël eried out: "Architecture is frozen music." Not all architecture can be thus characterized. not even our ecclesiastical architecture. The harmony of architecture springs from its true proportions. This is the music that enters the soul by the eye and fills it with delight, There are not many specimens of this kind of architecture to be found in New York city, but among the best we have stands out promi-nently the new Church of St. John Evangelist,

on Fifty-first street and First avenue. Approaching this church, say from Fiftieth street. the beholder's attention becomes riveted on the beauty of the picture before his eyes, his step becomes slower and slower, until finally he stands in the presence of one of the finest Catholic churches in New York. The broad and beautiful corner site of St. John's, on the topmost slope of gently rising ground, gives life and airiness to this church which it could not otherwise possess. The first impression one receives as he halts before the church, or. more correctly speaking, when taking an angu-lar view of the building, are those of graceful netry, strength, and beauty of design, a omposition perfect in the minutest detail.

floor, the height and width of the nave thus securing great scope and freedom to the clerestory that floods the whole upper part of the nave with a dazzling radiance from its colored dwarf windows.

These windows, with their geometric figures, contain some of the finest glass in the church, rich in varied tints and in deep-set colora.

The arches forming the bays that divide the nave from the alsles are of exquisite proportions, with mouldings unsurpassed for boldness and true-set lines. The arches spring from cluster columns with carved golden caps and massively moulded bases. The caps are of varied and beautiful design, and the slender, graceful columns that tower in stately beauty are the glory of the interior of the church. From the points of these arches run the ribs and groins of the vaulted roof, which is divided at the keystone point by a heavy rich moulding or ridge, picked out in red and gold, with carved bosses and rosettes rich in foliage and flower.

The roofs of the alies are also groined, and the intermingling of curved lines, sections of arches, and mouldings seen here make a glowing picture of elaborate and delicate interlacing, toned with soft colors and shades of corresponding beauty, that rander the roofs perfect examples of the possibilities of the Gothic style.

The roof of the nave, from the entrance porch to the magnificent arch that divides it from the sanctuary, is fairly covered with fine artistic work. All is in pure ecclesiastical taste, and the selection of the subjects treated prove a learned and discriminating mind. The richness of the stained glass windows precluded the use of color in the artistic work of the roof; but the power of the artist work of the roof; but the power of the artist work of the roof; but the power of the artist work of the roof; but the power of the artist work of the roof; but the power of the artist work of the roof; but the power of the artist work of the roof; but the power of the artist work of the roof; but the power of the artist work of the roof; b



The dimensions of the church convey accurately the idea of its spaciousness. It is 165 feet deep by 125 feet in breadth. The front gable on Fifty-fifth street, a piece of marvellous architectural work, carved with deep reveals and substantial jambs, is 108 feet in height. The porches in front are triple-gabled and contain the principal entrances, supplemented by two additional entrances, one in the tower and the other at the west angle of the building, above which rises a noble entablature and pinnacle. Two other entrances are on the

avenue side of the building, one under a beautiful tower and handsomery polished stone belifful the property of the building. Then on the northeast side of the building. Then on the pathest side as the building. Then on the pathest side as the building of the stone stairs and leads to the gallery of the church right over the main entrance. There are thus seven entrances to the church, each from sight to ten feet wide, amply sufficient to propose the pathest of the front of the church right to the feet wide, amply sufficient to building in forms of the sufficient to form sight to ten feet wide, amply sufficient to building in forms of the sufficient to building in the sufficient of the church is divided between the harmonious proportions the main gable. Over the pointed arches of the latter runs an arcade of Gothie panels, with red granite pillars. This arcade is quite a feature, both exteriorly and interiorly. Above the areads in front is the main window of the striking. The window is covered with traceried mouldings, leaving artistically cut spaces to receive in diameter. The treatment of the front with a window of this size is at once bold and striking. The window is covered with traceried mouldings, leaving artistically cut spaces to receive the stained giass.

The sufficient of the church itself, of which it is the chief and proudest figure. This tower of rock work in 20 feet square, and with the graceful spire that a curmounts it rises to an aitiude of the church itself, the sufficient with the part of the church itself, the part of the chief and proudest figure. This tower of rock work in 20 feet square, and with the graceful spire that a currounts it rises to an aitiude of the church itself. The proportioned ascent. It is surmounted by a going of the church is to make them this of the church is on make them of the church is on the spire of strike and the church is on t

of a resplendent dove with wings encircling three golden ciboria with celestial light; the sacred Heart, pierced by a sword and surmounted by a fame; Greek monograms of ecclesiastical design representing Alpha and Omega; the Pelican of the Wilderness, that feeds her young with her blood, a beautiful symbol of the Holy Eucharist; the Papal arms, keys, and other insignia of spiritual power, candelabra, chalices, nails, scourges, crown of thorns, and other emblems of the Passion of Christ, wreaths, crosses, the banner-bearing lamb, harps, &c.

The altar piece—by the same artist—consists of a representation of the Cruclinxion. The atmosphero of Palestine is fixed on this picture. The figures are those of Christ on the cross, the three Marys, and Join the beloved. Jerusalem is seen in the distance, a very beautiful perspective, and overhead is a fine representation of God the Father, separated by a cloud of angels from the sorrowful scene of Calvary. The nimbus over the heads of the figures is of crimped gold, after the antique fashion. This is the only bit of color next in

calvary. The nimous over the heads of the figures is of crimped gold, after the antique fashion. This is the only bit of color used in the composition, and it beautifully relieves the such the great rose window bursts upon the view, or rather expands the view, adding a sense of completeness to the whole interior by its full measure of glowing colors, composing a series of biended views of sacred embiems, saugresting beautiful maces and ideas. This is, indeed, a work calculated to spiritualize a series of biended views of sacred embiems, saugresting beautiful maces and ideas. This is, indeed, a work calculated to spiritualize the series of the rose window are encliess by their construction, and rivet the attention of the eye to examine it again and again.

The windows west and east of the sanctuary contain representations of the Crucilixion and the Resurrection. These windows are twenty-four feet in height and add considerably to the mysety and beauty of the sanctuary.

The subjects represent the myseries of redemption, beginning with the Annunciation and ending with the Resurrection, together with soveral of the chief incidents in the life will be some the control of the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents of the range of the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the chief incidents in the life will be some the property of the Crust Kenter of the chief incidents in the life will be some the chief the some the life in the solution of the life in the li

DROPPING FROM A BALLOON. A SPORT WITH VERY FEW FOLLOWERS.

The Feat that Prof. Baldwin Performs— How He Feels when He is Dropping a Mile—The Amount of Danger in the Thing. A novelty has been supplied to the lovers of excitement. Whether it falls under the head of aeronauties, gymnastics, or simple daring, does not seem easy to determine. It certainly

plies it is as cool as if folding a napkin.

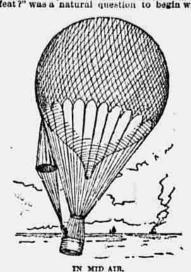
involves all three, although the man who sup-

Perhaps an explanation of the feat may en-able the reader to appreciate better how it should be determined. A young fellow, 27 years of age, ascends, by means of a balloon, sometimes as high as 5,000 feet, throws himself over from the basket, and drops to the ground. He is assisted by a parachute, or else he would drop but once, and that once would be too often. Thomas S. Baldwin of Quincy, Ill., is the name of the young man. He travelled for several years with a circus as a professiona gymnast, then took to tight-rope walking, and limily to ballooning. His first jump from a balloon was made in January of this year at San Francisco. He jumped from a height of 1,000 feet. This was enough to thrill 25,000 people; but it was only the modest beginning.

switched off on the parachute route. Mr. Baldwin remained in New York a few days after this before going West. What he has to say about this feat, which he so successfully practices, may prove of interest to the very large number who will never know from experience what such a journey means.

What led you into this hazardous kind of feat?" was a natural question to begin with.

At Syracuse, in September last, he had attained an elevation of 5,000 feet, before he



IN MID AIR.

"Well, I am fond of things that are daring. I have been a gymnast performer for some time and also at light-rope walker. I was very much interested in ballooning, and accounts which I read of several descents from them by means of a parachute took my fancy. A Frenchman did it all right, but an Englishman tried it and came to grief. He was killed. The parachute collapsed. I gave the matter a good doal of thought, trying to work out the thing. Then I practised before attempting the very high jump. There is scientific principle enough in the feat to see what the effect ought to be of such an experiment. But there is enough uncertainty about it to make it a little dangerous. There is always the possibility of the parachute collapsing, and if it does that at any height, why, it would be a miracle if a fellow escaped death. He would get crushed to pieces when he struck the ground."

"What sort of a parachute do you use?"

"I have used several kinds. I have them made of Wamsutta muslin and without any ribs. Sometimes they have seven or eight ribs. The parachute is about sixteen or eighteen feet in diameter. The cords which are attached to it come down and fasten to an iron ring. The ring is what I hold on to when I drop."

"How is the parachute arranged?"



PREPARING TO JUMP.

"It is fastened by the top to the side of the balloon so that the ring hangs somewhat below the top of the car. It is tied so that the weight of my body when it bears on the fastenings breaks them loose, and the parachute is free of the balloon. I get a good hold of the iron ring. That is pretty important, you can bot. It isn't easy to make any change on the way down and if you let go, why, then you won't make any more jumps, that is all. But I am not afraid of loosing my hold because I have not a good enough grip. My hands are pretty strong. The dangerous part of this holding on is that my arms get strained so through the wrenching they get from the swaying notion and the oscillations that sometimes they become completely exhausted. After I have gripped on to the ring. I get carefully over the rim of the basket, and then drop. There is no need to spring out. It is not so good, because the straighter down one goes the easier it is for the parachute to fill out and be sustained by the air."

"What are your sensations going down?"

"The first hundred feet are the worst. The parachute does not fill at once, and so it is like falling sheer through that much space. And that is another reason why the drop has to be made a little carefully; otherwise I might get turned over, and though, of course, if I hold on 'twill come out all right, yet the wrench on my arms would be violent and the thing would shake more. It shakes quite enough, I assure you, although I have improved a little on it in that respect. You can fancy what a fall of a hundred feet might be, though it is pretty hard to imagine it if you have never been through the thing. The sensation is not altogether pleasant. It is a gliddy sinking through the air. The condensation of the atmosphere under the parachute, which is shaped like an umbrella so as to catch the air more readily



ON THE WAY DOWN.

brings me up suddenly. It is almost like a jerk, and to people looking at me I seem to stop for a moment. After that the descent is more gradual, though it is quite fast enough stop for a moment. After that the descent is more gradual, though it is quite fast enough for ordinary purposes. The rate of descent is about 1,250 feet a minute. I have given the point of resistance which the parachute offers with a certain weight and when it is of a certain diameter a good deal of study. The sensation is pleasant enough in summer. Floating down through the air in that way is cool. It is something like coming down a rapidly running elevator. But your legs are free, and you feel your body with nothing around it. The oscillations begin, however, and you are swayed from side to side like a pendulum."

"Do you land lightly, or is it hard to escape getting bruised?"

"Generally I have landed without doing myself any harm. When I see I am within six or seven feet of the ground I drop, I can land pretty well on my toes, and if I feel a momentum which would be likely te throw me violantly down. I try to fall on my right side, and somatimes I turn three or four somersaults. This breaks the force. Of course, I can exercise no control over myself while I am in the air. I have to land wherever chance brings

me. If it is a good height from which I drop, and there is a strong wind, I can easily come down at a place a mile or more from the place on the sarth underneath the spot I jumped Irom. I am carried by the wind, so that I do not feel it blowing on me very much. When I



THE PARACHUTE ACTING BADLY,

make an ascension pear the water. like that at Rockaway Bench last summer, I take up a life preserver with me."

"Do you feel any nervousness or fear in undertaking the feat?"

"I always know that there is danger in it. I couldn't know as much about the subject as I do and be ignorant of that. But I do not feel much trepidation in undertaking it. The chances are that everything will come out all right, as they have done in all my descents. Then there is an excitement about it. It is a funny thing, though, to be performing a feat for an assemblage so far below you that you cannot see anything but a dark spot on the earth. When you get up so very high in a balloon, I do not think that a person is as inclined to feel dizzy as at a much less height from which he can compare the relative alittudes. But I am not subject to dizziness. It doesn't go well with balloonists, and besides my training as a circus man has got me pretty well accustomed to things which call for coolness. I do not lose my head, and do everything as coolly as if I were on the ground. The strain on the arms is usually the only thing that bothers me. I must get that stopped if I can, or else I may have to drop the business. Once I went up in a balloon without any car attached. There was only a ring where I held myself."

"What is the greatest height from which you have jumped?"

"I have jumped from 5.000 feet. I think, however, that a parachute could be made so that a descent from a much higher altitude would be possible. Whether a man can be invented to stand the strain on his arms for the length of time which would be required to descend in. I do not know. You must remember that you can't stop to rest yourself any on the way down. You'rs there on the end of the parachute, and you feel that you've got to stay there till your feet strike the earth. I came down into a tree once, but I didn't hurt myself. I have been carried along on the ground with my parachute for twenty feet."

"I do not know of any living aeronaut who has attempted it, but I dare make an ascension pear the water, like that at Rockaway Beach last summer, I take up a life preserver with ma."



"Do you think there is any practical value in a feat of this kind?"

"Well, it is always a valuable thing to do something new, and show what a man can do. Of course, ballooning can be of use. They found that out in Paris when they used to send them out during the Commune. And they are useful in time of war to reconnotire the enemy's position. I like the feat well enough, and people like to see it, too. There is always more interest in anything that looks dangerous."

"Do you intend to jump next year?"

"I think it very likely. There may be somehody else in the field next year, and then jumping matches could be arranged to see who would spring from the greatest elevation. It wouldn't take much more courage to go up a few thousand feet more and spring off. When you are so high up as that the earth looks pretty small. I came down through a cloud once. It was below me as far as it was above the spectators on the ground beneath."

Prof. Baldwin has received two handsome gold medals for his feats. One is from his fellow townsmen of Quincy and the other was the offering of the Kuichts of Pythias. A WET LANDING.

fering of the Knights of Pythias.

His Reflections on the Opera-The Reserve of Beauty, Wealth, and Cranks,

Der Cherman Crand Obera is der most sblendid ding py Nye Yorick. Haf you peen some night? Dot is where der theatre is blated mit gold, der beeple in der boxes haf gold fill-ing instead uf prains, und der actors on der stage make gold faster as a mint. Nye Yorick is growding full of beeple who heab up gold

stage make gold faster as a mint. Nye Yorick is growding full of beeple who heab up gold only to vorship it, und dot obera house is der brincibal temble uf dot relichion.

But it is also a blace where der rich kindly blace demselfs on exhibition in brifate boxes, like canaries in cages und seals in der tank by Gendral Bark. When I haf dwo dollars to share I go down stairs und look up at der rich, but most der dime I dake only von dollar und go py der gallery und look down on 'em. It's a pig ding to peen aple to look down on der rich for von dollar, but we can all do dot on less money effery day if ve got goot consciences und gondented hearts. Der obera house is like der vide rount verid—it cests more to look up at vealth und fashion as it does to glimb on dop und look down at it.

Some Anarchist beeple are mad at der rich for being rich. I can'd see some sense in dot. Der real ding is such beeple are mad at demselfs for being boor. Anyhow, it aind fair to plame der rich Nye Yorkers at der obera Most of 'em can'd helb being rich. Von half of 'em neffer earned a dollar sinz dem vos porn. Der men vot are to plame for der beezness are now in Drinity churchyard. Let us hobe mosd of dem are not too far pelow der frost line.

But if der bretty girls by der brifatte boxes are onliged to go on exhibition, I can'd see vhy dem should not leaf a liddle more to der imagination. I haf seen some sdartling ballet dancing in der obera house, but it nesfer vos bowerful enough to dake der eyes uf der olt men mit bollshed heads avay from der boxes. Such fashionable gowns like dot remind me uf der sdory apowd der lady yhleh vas going to a masquerade pail von night last vinter. In der toorvay a chendleman stepped up to her und sayt: "Oxcoose me madam, but didn't you forgot somedendings?"

"Vot can dot be?" she sayt. "My glasses und gloves und shawl und tancing shoes—no. I linf got everydings."

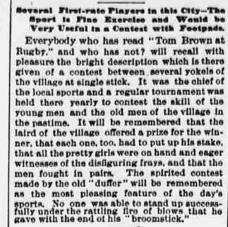
"Oh is dot so?" der chendleman sayt. "I didn't know but you had forgot your glothing."

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didn't know but you had forgot your giothing."
She laughed.

"Oh, is dot so?" der chendleman sayt. "I didn't know but you had forgot your giothing." She laughed.
"Oh, no." she sayt, "I am vearing a masquerade tress—going to abbear as a ledder from der bost office. I am der ledder und dot green dress rebresents der bostage stamp."
Handsome men go also to der obera, You vill see some uf der finest sbeeimens uf manhood in der city uf you vait by der door vhen der carriages uf der aristograsy are rolling up pehing each oder. Bot surbrises you? You didn't oxbeet to see such fine fellows in fashionaple circles? My frents, dot is a mistake. Among der men vot drife dose goaches are some uf der pesd-looking men in der city. Der rich beeple put liverles on der goachman on burbose to brevent mistakes abowd vhich is der coachman und vhich bays him his vages. In der obera house, also, is der finest gollections are der musical grities from der newsbabers. Der rest are der Dutchmen vhich hire seats in der gallery py der season. Go up by dot gallery und say vot I tink uf Wagmer und der whole gallery vould rise up and tear you to bleees. You would cradely resemple der Henry George barty sinz der inst election. Der newsbaber grities are still vorser as dot. Say anyding abowd music (anyding vot you like), und vhile half of 'em vill agree mit you der rest vill vont to fight. Der sucheet of music is like der subcheet uf religion. Der minute any von dalks abowd von or der oder it is time to go.

Besple are all der dime saying you can'd understand vot you hear at der obers. Yah, dot's so. Also, you can'd hear vat you understand either der music. der vords, or der blot uf der kon. As for der reed, English. Cherman, French. und Italian obera songs all sound alike-der same as so much Greek. But det makes noding owd. Obera is fashionable. Uf i wrote till I vos plack und plue, und hired all der lawyers py der goundry, und dewoted my young life to der subcheet I could not say mors. "Dot seedles it," as der mouse said vhon der electhant stepped on him in der dance.

CONTESTS AT SINGLE STICK. A HEALTHFUL, MANLY SPORT THAT IS NOT MUCH IN VOGUE HERE.





Doubtless every reader of "Tom Brown" inferred from this description that single stick was an old-fashioned sport, handed down from generation to generation, and that it remains as one of the features of English country life. This is a fact, and single stick is still practised in the old country, in the rural districts, with as much vigor and enthusiasm as it was a half century ago. It is not a particularly prominent sport in this country, and yet it has its devotees in every principal gymnasium throughout the country, and there are thousands who indulge almost daily in the exercise. The Germans have taken it up, but whether they originated the game, or whether it is of English origin, is not known. At all events in a Turners' gymnasium it is one of the features of exercise. One of the best players of single stick that this country has known is Gen. Franz Sigel. Not long ago the writer, happening into one of the Turners' Halls, found that a tournament of the Turn-versins of New York, Jersey City, and Brooklyn was in progress, in which the contests were limited to various kinds of fencing. Toward the close of the events Gen. Sigel came into the hall, and was publicly announced to the contestants and the audience. Single stick contests were at that moment in progress, and when they were concluded the General made a little speech, in which he said that he considered single stick one of the best exercises for the general development and for the training of the nerve and eye. He not only expressed his admiration for the old sport and advocated its more general use, but, taking a stick from one of the players, proceeded to show how, in his opinion, the weapon should be handled. He flourished the stick around his head, and went through several motions to the pleasure and edification of all the beholders.

In spite of the fact that the weapon used in this sport is a commonplace looking affair without embellishment of any kind, it does not by any means follow that the sport is simple ers develop considerable complexity



A MOULINET.

of strength put into each blow of the slender rod, or the swift lunge and rapid recovery to guard; the agile turns of the wrist to opnose the antagonist's blows at the head or heart, all demand muscles that are strong pliant, and elastic. There are sudden changes of movement, and not only quickness of corporeal motion, but also of eye, are called into play by the fencing bout.

"The greatest requisite, beyond facility of muscular motion, is coolness. Without ecoloness of nerve one could never become expert at any of the various kinds of fencing, from the most highly developed use of the folia to the practice with the single stick. Your perfect fencer must pink his man with adorable aplomb. The rapid exchange of blows, the springing backward and forward to make a lunge or to avoid a thrust will tax a man's wind pretty effectually. The fencer, therefore, needs to be sound, and the stronger lungs he bringer to the fray the less likely he is ever to be pierced, other things being equal. It might be presumed from this that in order to become expert at any of the styles of fencing, one should be a well-trained athlete, and that the physical capacity for the sport would have to be attained by a special course of training in the symmasium or

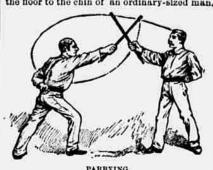
under a teacher. This is not the case, however, for while fencing requires all these characteristics, yet, if the mental requisite is given, it will supply the training necessary for an expert. No one who has ever attempted to go through a given set of motions for several minutes needs to be told that weariness results when one is not used to it, and that constant practice at it soon develops the muscles of whatever member is used in the exercise, to a wonderful degree.



IN ACTION.

"The different kinds of feneing are known as the rapier, the broadsword, the sabre, the quarter staff, the canneroyale, and the single stick. The same qualities are required in each, for there is a family likeness in all feneing exercises. A few of them are theoretical exercises, so to speak, for the weapon with which they are carried on is not really a weapon; for example, single stick. No one uses a stick for a real fight and scientific gentlemanly contest, but the fencer is assisted very materially toward perfection in the use of the real weapon by exercise in any of those various styles. And it need not be said that skill in the use of the single stick may be exceedingly valuable to a gentleman in case of unexpected attack by roughs, or even robbers. If he has his cane with him, and knows just how to parry and thrust and strike, he will be immensely better off than if he trusts simply to his muscular strength in beating off his assailants. For this one reason I should say that it was worth while for every man to acquire some expertness in the use of the stick. Although of course it seldom happens that there is any actual occasion to use it, yet when a man does want to use the stick for defensive purposes he wants to use it very badly;

"Single stick is an exercise which has its special uses to the fencer, though it is one of the simplest forms of fencing which he can practise. It is an English exercise, and is not in any great vogue in this country, but it is a healthy, manly sport and one from which much profit may be derived. The stick is usually a pleec of hickory or some wood which is moderately light and very tough. When blows can be given so strongly with a foil as to break off two inches of the end of the instrument, something which occasionally cones to pass when I am contesting with an expert pupil, you can readily conecive that the heavy blows in single stick are much the canneroyale. Quarter staff is a kind of extended single-stick exercise. The staff reaches from the floor to the chin of an ordi



PARBYING.

while the single stick reaches not higher than his belt. The quarter staff is grasped by both hands, the single stick is held with one only like the foil, the fingers being clasped around the stick a few inches from the end.

"In the 'canneroyale' the 'moulinets' are more frequent and of wider sweep than in single stick. You don't understand what 'moulinets' is? It is a technical term in fencing, and denotes a sweeping movement with the weapon in a circular direction, or is made horizontally above the head, or perpendicularly at the side. Frequently a double one is executed, namely, a sweep on each side, with a view to confusing an antagonist as to the direction of attack. In the 'canneroyale,' also, there is a constant pivoting on one foot or another so as to present face to attacks in the rear, as well as to those in front. Hence, the 'moulinets' are often a development from defence in one position to attack in another.

"In a bout of single stick, the mask and padded vest and gloves are not used as the case in a round with the foils. There is no doubt that a fatal blow could easily be given with the stick. A sharp blow on the temple would, undoubtedly, lay an opponent out. Most of the blows in actual contest are received about the legs, and one who has been unfortunate enough to slip on a parry, so as to receive a rap from his opponent, can come off with a very sore pair of limbs."

"Used to practise single stick a good deal at college in Montreal," said a member of the New York Athletic Club, who stood near while the Professor, "are not so varied as in many other fencing exercises, and an explanation of them would be very difficult to make without charts and diagrams, and without actual view of the party who makes them.

"There are several lirst-rate players in this city, and they enjoy the quick strong exercise in the city, and they enjoy the quick strong exercise." PARRYING.

them would be very difficult to make without charts and diagrams, and without actual view of the party who makes them.

"There are several lirst-rate players in this city, and they enjoy the quick, strong exercise very much. The best player that I know of hereabouts is Mr. E. Higgins of Fifth avenue, who practises the sport regularly with me. He is also an accomplished amateur swordsman. Ladies do not fall into line as single-stickers. It takes a man's hand to get a firm grasp of the thick hickory stick and deal a rattling blow with it. And the almost necessary contusions that follow a very vigorous use of the stick will be enough to deter them from any practice at it. I do not know of any lady anywhers that has ever undertaken to use the weapon, although a great many of them have become expert in the use of the folls. Mrs. Langtry's skill in this particular is well known, and Mrs. James Brown Potter is now becoming one of the best swordswomen before the public."

There is a suggestion in this last that would be worthy of the careful attention of some enterprising show manager. What magnificent audiences would gather at the Madison Square Garden, for instance, and pay high prices, for the purpose of seeing Mrs. Langtry and Mrs. Potter contest with the foils for, say, \$10,000 and a medal.

FERRETS FOR NEW ZEALAND.

FERRETS FOR NEW ZEALAND. A Farmer's Einborate Preparation for Making War on the Rabbits,

From the Pall Mall Gasette.

Mr. Cross, the well-known naturalist of

Making War en the Rabbits.

Prom the Pull Mall Guettle.

Mr. Cross, the well-known naturalist of Liverpool, who is up in London looking after the gorilla that he has just sold to the "Zoo," paid a call to Northumberland street the other day to report on the animal kingdom of which he is undisputed lord.

"The last new thing," said Mr. Cross, "is the sailing of the ferrets: 120 of them have just gone off, and with them 750 pigeons, ten sacks of biscuits, and 375 tins of Nestle's milk—I bought the milk for them myself."

But what are the pigeons for?"

"That I will explain to you. The ferrets are for the rabbits and the pigeons are for the ferrets. They will cat up the 750 pigeons on their voyage to New Zealand. They will also consume the biscuits and the milk. Then, I have sont sacks upon sacks of hay to make bedding for the ferrets, and plenty of Indian corn to feed up the pigeons. It was quite a sight-four big carts and two whole railway trucks were taken up with this consignment. Two men accompanied the ferrets, and very hard work they have looking after both them and the pigeons. But then, as I told them, the further they got from England the fewer pigeons there will be."

"And what are the ferrets sailing for?"

"They are a consignment to a large wool farmer in New Zealand. The rabbit pest, as you know, has now broken out very bad there. The Australians, I see, are going to have a rabbit-pest conference: but this New Zealand wool merchant thought he had better send to Mr. Cross, and Mr. Cross is going to send him 120 forrots. They won't make much headway, you say, against the rabbits. But then they breed so fast, and, if none of them are lost on the voyage, in a few months' time my client ought to have 600 or 700 of them at least. 'Don't spare the expense,' he said to me. The rabbits are eating up all the pasture on which his sheep ought of them—I will be a ruined man. By the next mail I am going to send the same customer a consignment of stoats and weazels. They are wonderfully tough customers are stoats:

HOW PIANOS ARE BUILT

CURIOUS FACTS REGARDING THEIR MANUFACTURE AND SALE,

Many Makers to One Plano-Fanetful Names - Imitations of Costly Woods - Smart Tricks in Selling-Why Makers Pail.

Plano fortes are no longer manufactured, but are built. Only two or three of the hun-dreds of piano factories in this country can justly claim to make their instruments from beginning to finish. Large establishments devoted to the manu-

facture of some particular portions of the in-strument have sprung up of late, and have so revolutionized the art of piano making that in some shops not a single part of the completed instrument is made in the factory.

There are probably a dozen places in New York and vicinity devoted exclusively to the making of cases. A like number make the beautiful and delicate piece of mechanism known as the action, and as many foundries cast the heavy iron plates which sustain the enormous strain of the strings. There are also manufacturers of sounding boards, and of wrest planks into which the tuning pins are set, envers of legs, lyres, and trusses, importers of felts and cloths, winders of wrapped strings for the lower notes, and drawers of

planoforte hardware, and a half dozen cutters of ivory supply complete keyboards with black keys of ebony and white keys of a medium quality of ivory. Other establishments make keys of various compositions, principally of celluloid, and even the stencil plates for the name are often furnished by the varnish dealer. Thus, nothing remains to be made at the factory but the name, and that its sometimes of



tivated now, that such apparent brutality is a necessary feature. In England and in all rural districts sports of this kind, in fact of almost every other where two persons alone are involved, partake more of an actual fight than they do here. There the parties at issue meet with a grim determination to come out ahead, and it generally happens that vigor rather than science prevails in the handling of the weapon. Sometimes, too, there is, perhaps, a large degree of what might be called anger, although the contestants rarely exhibit any wrath at being beaten. As single stick is cultivated to-day it becomes rather fencing, an exercise of parrying, and if blows are not parried they seldom fall with any force upon the head or shins or body of the unhappy player.

The ancient origin and prominence of the sport is further attested in a literary way by both Scott and Washington Irving. Each of those writers has devoted space to a special description of the sport.

The most scientific player at single stick in this city is, undoubtedly, Regis Senac, the well-known fencing master. Speaking of it and its kindred sports he said:

"Fencing is an art as well as an exercise. It is a gentlemen's diversion, and the medlum through which gentlemen at times protect their honor. The rapier has figured not only in countless novels, but in many romances which have been made, not written. It will never die as a sport, even if the practice of duelling and the prevalence of war should entirely disappear from the world, for the romantic drama makes such demands upon actors that no man can consider himself theroughly equipped for stage life who does not understand fencing to a considerable degree, and most actors feel bound to cultivate it until they become as proficient as possible. There are plenty of poor swordsmen upon the stage, but nevertheless some of the best handlers of the rapler are found in the dramatic profession. To any one who has ever seen two good swordsmen enter in a bout with the folis it is not necessary to bring proo



thinner wires for the upper notes.

Several large houses make a specialty of

the most adroit workmanship.

One of the largest buildings on the west side of this city, with a capacity for turning out the

enormous number of sixty to seventy-five com-pleted instruments a week, makes no part of the piano but the name, and quite frequently oven that is furnished to them by the dealer who buys largely enough to justify having his own name put on as the maker. Sometimes a name is manufactured having

so close a resembiance to that of some one of wary. Steinwer planes have beinged the universe of the Hagelton Deckor & Bros. to buyers where playing a genuine Steinway, Hazleman to admirers of the Hagelton, Deckor & Bros. to buyers where the playing a genuine Steinway, Hazleman to admirers of the Hagelton, Deckor & Bros. to buyers where the playing a genuine Steinway, Hazleman to admirers of the Hagelton, Deckor & Bros. to buyers where the playing a genuine Steinway, Hazleman to admirers of the Hagelton, Deckor & Bros. The stein the playing a genuine the playing a genuine Steinway the Hagelton Deckor of the Hagelton Deckor of the stein which it is unstructed and flain and the Windsor, Paris, Bouldoir, and Patti planes are mose frequently seen.

The quality of a planeforte depends upon the playing a playing a playing the playing a playing the playing a playing the playing a playing a playing the playing a playing the playing the

linger from day to day, always going but never gone.

Sometimes the maker finds his stock accumulating on his hands, and he then advertises that he is going out of business and invites correspondence from dealers who may desire to secure a few of his matchless instruments at the ruinously low figure of \$135 each. Of course no dealer ever replies to these offers, but the bargain hunters do, and often pretend to be dealers so as to doceive the advertiser into selling them a viano at a price that he is only too willing to accept.

A Menster Magnet.

Prom the Botton Heroid.

BRIDGEPORT, Conn., Nov. 14.—One of our leading army engineers has brought before the engineers classes of late an experiment of startling nature. Wonderful results are promised. It is a monster magnet made of two looming guns, which are connected at the breech. Around them is wound about twenty miles of submarine cable. The cable is some that has been used in the torpedo service. It is wound and fastened in a substantial manner, making a powerful electro-magnet when electricity is applied that shows strange results. For instance, a bar of railroad fron thirty feet long, if placed in the open cannon's mouth, cannot be drawn out by all the many men that can grasp it. Another instance of the strength of this big magnet was illustrated Saturday with a 350-pound cannon ball. The shot was placed in the mouth of one of the cannons, the negative side of the magnet. On roversing the electric current it fell from its position, but was attracted to the topposite cannon and clung to its side. The positive current was then reversed alternately with the negative and the heavy cannon ball played between the two cannons like a tack between the poles of a toy magnet. Before many days there will be a public exhibition of this attractive magnet.